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RÉSUMÉ - Cet article prend comme point de départ la théorie de transtextualité de Gérard Genette dans une lecture du manuscrit Paris, BnF, naf. 7517, qui contient les *Fables Pierre Aufons* et une suite sur l'amour et la chevalerie. Le rédacteur des *Fables* transforme son hypotexte latin la *Disciplina clericalis* de Pierre Alphonse en recueil de contes. Ce procès de transformation va plus loin dans la suite de ms. 7517, dans laquelle le programme didactique des *Fables* et les modèles de roman arthurien invoqués sont parodiés.

ABSTRACT - This article takes Gérard Genette's theory of transtextuality as a starting point for exploring Paris, BnF, naf. 7517, in which the *Fables Pierre Aufons* are followed by a unique sequel on love and then chivalry. The redactor of the *Fables* transforms his Latin hypotext, Petrus Alfonsi's *Disciplina clericalis*, into a vernacular story collection. The sequel in ms. 7517 goes one step further, both parodying the didactic agenda of the *Fables* and simultaneously the models of Arthurian romance invoked.

## FROM HONOUR TO *AMOR*

### The *Fables Pierre Aufons* and its Parodic Sequel in Paris, BnF, naf. 7517<sup>1</sup>

The title assigned by Petrus Alfonsi to his famous Latin compendium suggests both the subject of his book and its intended audience: ‘Huic libello nomen iniungens et est nomen ex re: id est *Clericalis Disciplina*; reddit enim clericum disciplinatum’<sup>2</sup>. This so-called ‘clerical education’ is formed of a series of teachings and narratives on a broad range of topics, from friendship to death. Alfonsi presents the wisdom and philosophy in his book as profitable to the reader in this world and beneficial to their salvation in the next. These dual benefits are retained in the prologue of the 13th-century French verse translation of the *Disciplina*, the *Fables Pierre Aufons*<sup>3</sup>. Yet, the assimilation to the vernacular literary idiom introduces the courtly concept of honour: in this context ‘sens’ makes possible ‘L’enor del ciel et de la terre’ (l. 24)<sup>4</sup>. In one of the five extant manuscripts of the *Fables*, a unique prolongation furthers this ‘courtly’ transformation of the *Disciplina*’s

1 I would like to thank my colleagues at the ICLS for the extremely helpful feedback and comments that have helped to transform the original oral paper.

2 *Petri Alfonsi Disciplina Clericalis I, Lateinischer Text*, ed. by Alfons Hilka and Werner Söderhjelm, Helsinki, 1911, p. 2 (hereafter *PADC*).

3 Following Gaston Paris, the editors of the recent online edition use this title to differentiate it from the contemporary insular verse redaction of the *Disciplina*, the *Chastoiement d’un père à son fils*. See *Étude et édition des traductions françaises médiévales de la Disciplina clericalis de Pierre Alphonse*, ed. by Yasmina Foehr-Janssens et al., University of Geneva, <<http://www.unige.ch/lettres/mela/recherche/disciplina.html>>.

4 *Petri Alfonsi Disciplina Clericalis III, Französische Versbearbeitungen*, ed. by Alfons Hilka and Werner Söderhjelm, Helsinki, 1922, ‘Version A’ (hereafter *FP4*). On the introduction of the concept of ‘honour’, see Yasmina Foehr-Janssens, Hélène Bellon-Méguelle and Sophie Schaller Wu, “L’Honneur de la clergie dans les *Fables* de Pierre Alphonse: À propos d’une des traductions françaises de la *Disciplina clericalis*”, *Courtly Literature and Clerical Culture: Selected papers from the Tenth Triennial Congress of the International Courtly Literature Society*, ed. by Christoph Huber and Henrike Lähnemann, Tübingen, Attempto, 2002, pp. 149–160.

didactic agenda. In Paris, BnF, naf. 7517, the work is supplemented with an imitative father-son dialogue on love (and chivalry), a body of knowledge not taught by the *Fables* or its source<sup>1</sup>. Accordingly, a different corpus of ‘exemplary’ material is invoked, primarily in the form of the figures and motifs of chivalric romance. Indeed, this piece has attracted most attention for the extracts ‘plagiarised’ from two romances: the 12th-century *Roman de Partonopeu de Blois* and the 13th-century *Hunbaut*<sup>2</sup>. The incorporation of these extracts into the supplementary dialogue of ms. 7517 has been viewed as rendering the romance material more didactic<sup>3</sup>. However, a closer look at this piece reveals its ambiguity. Indeed, this is reflected in the various labels used to describe it: ‘une sorte d’art d’aimer’<sup>4</sup>, a set of ‘Cautionary Tales’<sup>5</sup>, a ‘Kompilation didaktisch-epischen’<sup>6</sup>, and a “‘patchwork” didactico-romanesque’<sup>7</sup>. Rather than a serious treatise, this paper will illustrate the potential for a comic reading and will argue that it parodies both the chivalric models of romance and the didactic agenda of the *Fables* in the context of ms. 7517. Gérard Genette classifies parody as the playful transformation of a hypotext in his paradigm of hypertextuality (the transformative and/or imitative relationship(s) of a hypertext to its hypotext(s))<sup>8</sup>. By taking hypertextuality, and transtextuality more

1 Alfons Hilka, “Die anglonormannische Kompilation didaktisch-epischen Inhalts der Hs. Bibl. nat. nouv. acq. fr. 7517”, *Zeitschrift für französische Sprache in Literatur*, 47 (1924), pp. 423–454.

2 See Alfons Hilka, “Plagiate in altfranzösischen Dichtungen”, *Zeitschrift für französische Sprache und Literatur*, 47 (1924), pp. 60–69, and Olivier Collet, “‘Armes et amour’ ou ‘amour sans armes’? Un aspect négligé de la circulation et de la réception du *Roman de Partonopeu de Blois* au XIII<sup>ème</sup> siècle”, *Mediaevalia*, 25.2 (2004), pp. 93–110.

3 Douglas Kelly (ed.) and Contributors, “Arthurian Verse Romance in the Twelfth and Thirteenth Centuries”, *The Arthur of the French: The Arthurian Legend in Medieval French and Occitan Literature*, ed. by Glyn S. Burgess and Karen Pratt, Cardiff, University of Wales Press, 2006, pp. 420–421, p. 420.

4 See Paul Meyer, “Notice d’un manuscrit appartenant à M. Le Comte d’Ashburnham”, *Bulletin de la Société des anciens textes français*, 13 (1887), pp. 82–103. Collet also calls it ‘un curieux “Art d’aimer”’, p. 99.

5 Ruth J. Dean with Maureen B. M. Boulton, *Anglo-Norman Literature: A Guide to Texts and Manuscripts*, London, Anglo-Norman Text Society, 1999, no. 264, p. 149.

6 Hilka, “Kompilation”, p. 423.

7 Collet, p. 97.

8 Gérard Genette, *Palimpsestes*, Paris, Éditions du Seuil, 1982. Genette’s two principal hypertextual processes (imitation and transformation) are sub-divided according to their ‘régime’ (playful, satirical and serious). From the initial tripartition of moods, Genette expands the spectrum to a rose window, pp. 45–46. Hypertextuality forms one part

broadly, as a starting point for analysing the contents of ms. 7517, this paper will demonstrate how the ultimate hypotext of the *Disciplina* is playfully modified, imitated and expanded in this hybrid compilation of paternal advice<sup>1</sup>.

Formed of 155 folios of parchment, ms. 7517 contains only the *Fables* (fols 1r–81v) and its unique prolongation (fols 82r–148r)<sup>2</sup>. This small-format codex, presented in one column throughout, was copied by a single English scribe towards the end of the 13th-century. The two parts of the manuscript were not, however, produced in immediate succession. From folio 82r, the scribal ink is lighter and there is a shift in decoration<sup>3</sup>. The *Fables* are introduced by a four-line-high red and blue puzzle initial, which extends into the top and left margins, and are punctuated with additional two-line-high alternate blue and red pen-flourished initials. By contrast, only simple painted initials in red ink are used in the second part. The shift in visual paratext parallels the shift in content, underlined by the new prologue on folio 82r (see below). However, the catchwords—written by the scribal hand—indicate that they were bound together from an early stage. Additionally, the copy of the *Fables* in ms. 7517 shares elements of the cut-and-paste editorial technique that is used to incorporate the romance material in the second part of the codex<sup>4</sup>. The initial tales of the *Fables* are uniquely reordered and there are a significant number of abridgements throughout. Furthermore, the rearrangement of the first series of tales is particularly significant when read against the first teaching in the second part. However, before looking more closely at the implications of the parodic transformation of the *Fables* in the supplementary father-son exchange, I will first briefly sketch the relationship of the *Fables* to its hypotext, the *Disciplina*.

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of his theory of transtextuality, which is defined in broad terms as “tout ce qui met en relation, manifeste ou secrète, avec d’autres textes”, p. 7.

1 On the addition of ‘co-textuality’ to the Genettian model of transtextuality, see Karen Pratt’s contribution to this volume.

2 The supplementary piece ends abruptly on the first folio of a new quire (fol. 148r), indicating that the copying (or composition?) was interrupted. The rest of the quire is blank.

3 Lines of text are squashed into the bottom margins of folio 80r–v in an attempt to complete the *Fables*, before the addition of folio 81. The supplementary piece then begins at the start of a new quire.

4 See Collet on the incorporation of the material from *Partonopeu*.

Like many other medieval ‘translations’, the *Fables* do not fit the Genettian paradigm of translation as a ‘formal’ rather than ‘thematic’ process of transposition (the serious transformation of the hypotext). Whereas formal transpositions may unintentionally produce semantic changes, thematic transpositions deliberately aim to transform the meaning of the hypotext<sup>1</sup>. In the *Fables*, the formal merge into the thematic; the process of translating the Latin hypotext results in semantic shifts that are prompted by the vernacular literary idiom and elaborated by the redactor. The *transstylisation* to octosyllabic rhyming couplets is accompanied by more calculated changes. The redactor of the *Fables* *naturalises* the *Disciplina*’s multiple voices of wisdom<sup>2</sup>. Following the prologue, the different ‘philosophers’ who voice the proverbs and castigations, and the Arab father and his son who exchange the largest proportion of narratives, are merged into a single pair of father and son interlocutors in one continuous pedagogic exchange<sup>3</sup>. By standardising the fictional dialogue, the redactor suppresses the otherness and multiplicity of the *Disciplina*’s interlocutors. By contrast, the contexts and protagonists of the narratives remain largely the same as in the Latin hypotext. The redactor retains the clerics and philosophers, poets and performers, kings, merchants, shepherds, winemakers, servants and Muslim pilgrims of the *Disciplina*. However, the narration is elaborated and lively exchanges are introduced, which assimilate the tales to vernacular narratives<sup>4</sup>. The standardisation of the framing dialogue and the extension of the tales create a clearer distinction between the extradiegetic dialogue and narrative content, and characterise the work more explicitly as a collection of stories rather than a didactic compendium.

The role of the narratives in the pleasure-profit dynamic is also renegotiated in the *Fables*. In the *Disciplina*, Alfonsi prescribes the

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1 Genette, p. 293.

2 Ibid., p. 431.

3 There is evidence of a similar impulse in the 13th-century Latin manuscript of the *Disciplina*, Bern, Univ. Bibl., MS lat. 367, in which the ‘Arab’ narrator is named ‘Marmosetus’ and this name is highlighted throughout the rubrics. See John Tolan, *Petrus Alfonsi and his Medieval Readers*, Gainesville FL, University of Florida Press, 1993, p. 133; and *PADC*, p. v.

4 On the relationship of the tales to vernacular genres, see Keith Busby, “Beast Epic, Fable, and Fabliau: *Le Chastoiement d’un père à son fils*”, ‘*Grant Risée*’? *The Medieval Comic Presence: Essays in Memory of Brian J. Levy*, ed. by Adrian Tudor, Turnhout, Brepols, 2006, pp. 103–114.

narrative elements to sweeten the didactic pill; they ensure the efficacy of his edifying agenda<sup>1</sup>. By contrast, in the prologue of the *Fables*, the profitable is described as intrinsically pleasurable and the pleasurable as intrinsically profitable:

*Por ce que je vei et sai bien  
Que avant sens ne passe rien,  
Voil Pierres Aufors translater,  
Et si me puis d'itant vanter  
Que, se Deus me veut maintenir  
Tant qu'a chief en puisse venir  
Et del latin le romanx traire,  
Nen est nus cui plus deie plaire.  
Quer Aufors, que le livre fist,  
De noz bons anceisors le prist,  
Qui el grant sens se delitouent,  
Ne rien fors sens ne coveitouent.  
Por ce que plus s'i delitast,  
Qu'il li sist ou qu'il li coïtast,  
Imist deduiz et beaus fableaus  
De genz, de bestes et d'oiseaus;  
Mes saciez qu'il n'i a deduit  
Qui ne seït chargiez de buen fruit. (FPA, l. 59–76, my emphasis)*

The 'sens' of 'noz bons anceisors' is linked to their enjoyment ('se delitouent'). At the same time, the redactor focuses on the work's narrative content ('deduiz et beaus fableaus'), omitting the castigations and proverbs that Alfonsi refers to in the *Disciplina's* prologue<sup>2</sup>. This is in line with the literary development of the tales and the proportional reduction in more explicitly didactic content. The redactor, however, emphasises the profitable potential of the narratives: each 'deduit' is

1 On the relationship between pleasure and profit in both the *Disciplina* and the *Fables*, see —Yasmina Foehr-Janssens "Un assemblage nouveau: les histoires sur la ruse des femmes dans la *Disciplina clericalis* de Pierre Alphonse", *La Circulation des nouvelles au Moyen Âge. Actes de la journée d'études (Université de Zurich, 24 janvier 2002)*, ed. by Luciano Rossi and Anne Darmstetter, Alessandria, Edizioni dell'Orso, 2005, pp. 225–251.

2 Alfonsi says that his work is compiled 'partim ex proverbiis philosophorum et suis castigationibus, partim ex proverbiis et castigationibus Arabicis et fabulis et versibus, partim ex animalium et volucrum similitudinibus'. *PADC*, p. 2. In the *Fables*, the 'philosophers' and 'Arabs' are conflated and referred to using the collective 'noz bons anceisors', which naturalises the *auctores*, in the same manner as the interlocutors on the level of the extradiegetic dialogue.

loaded with 'buen fruit'. This disclaimer attempts to justify the augmentation of the narrative content, the transformation of the *Disciplina* into a vernacular story collection.

Yet, the redactor does not go so far as to change the *Disciplina*'s bias towards *clergie*. Philosophers rather than knights come to the aid of those in need, and honour is gained through the practice of wisdom and not arms<sup>1</sup>. In the same vein, the female characters amount to adulterous wives or ingenious (and potentially corrupting) old women, rather than catalysts for the ennobling power of love. Amorous relations only ever play a subsidiary role in the *Fables*. In *De integro amico* (II), one of the protagonists is presented as suffering from Ovidian lovesickness, when he falls for the woman his friend intends to marry<sup>2</sup>. But his amorous suffering merely operates as a pretext to consolidate the relationship between the two male protagonists: the host allows his sick friend to marry his wife-to-be in an act that illustrates their perfect friendship. Similarly, in *De canicula lacrimante* (XIII), the redactor gives the young suitor lengthy lyric-inspired internal dialogues. However, the sincerity of his emotion does not cause the object of his affections to submit. His courtship is only successful because of the intervention of an old lady, who fools the young wife into believing she will become a weeping puppy if she does not accept his advances. The narrative thus warns against feminine wiles rather than elucidating the intricacies of courtship. By responding to the absence of lessons on love (and chivalry) in the *Fables*, the supplementary piece in ms. 7517 takes the *Fables*' hypertextual transformation of the *Disciplina* one step further into the courtly domain, replacing its clerics and wanton women with the knights and ladies of romance.

Whilst the *Fables* are frequently augmented with additional tales, ms. 7517 is the only copy in which the story collection is supplemented with an imitative and parallel father-son dialogue<sup>3</sup>. In Genettian

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1 This is exemplified in *De decem tonellis olei* (XVI), in which the philosopher-hero is named 'Aie as desconfortez' ('Auxilium Egentium' in the *Disciplina*). See Foehr-Janssens, Bellon-Méguelle and Schaller Wu.

2 The numbering and titles of the tales are taken from Hilka and Söderhjelm's edition of the *Disciplina*.

3 In Pavia, Biblioteca Universitaria, MS Aldini 219, four tales from the *Chastoiment d'un père à son fils* and a unicum about an annually appointed king are added to the end of the *Fables*. BnF, f. fr. 12581 is also expanded with a tale from the *Chastoiment* and the



terms, this supplementary treatise could be termed a ‘sequel’, an example of forgery (serious imitation) that is differentiated from ‘continuation’<sup>1</sup>. Whereas a ‘continuation’ *completes* an unfinished hypotext, a ‘sequel’ is said *to prolonga* (seemingly) ‘complete’ hypotext. In addition to their co-presence in ms. 7517, a number of links in content and composition suggest that this sequel was composed (or at the very least compiled) as a response to the *Fables*. Following the latter’s epilogue, a brief prologue introduces the new subject matter (‘plusors amanz’) and reiterates the didactic agenda, before resuming the father-son exchange:

*Enpris ai cest ovre a fere  
 E a summer e a chef trere;  
 Des plusors amanz vus dirrai  
 Ausi cum en escrit trové ai;  
 Mes fort est granment travailler  
 E pur benfet mal gré aver.  
 Ne puit chaler: pur nul envye  
 Mes benfez ne lerrai je mye,  
 Kar je espeir de mun afere:  
 N’est nul a ki ne deïe] plere.  
 Bon ensample puit hom aprendre  
 Ki a sage dit vent entendre. (Hilka, “Kompilation”, l. 1–12)*

Two examples of intertextual citation recall the prologue of the *Fables* and suggest its direct influence on the composition of this piece: the emphasis on the successful completion of the work in the first couplet echoes line 64 (cited above); more pertinently, line 10 replicates the variant reading of line 66 (cited above) particular to this copy of the *Fables* (‘N’est nul a ky ne deïe] plaire’ (fol. 2r)). Moreover, this brief introduction also echoes the interrelationship

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final tale in London, British Library, MS Additional 10289 is a unicum. Augsburg, University Library, MS I, 4, 2, 1 includes a rendition of the *Disciplina’s De Mariano* (XXV) not found in any other copies of the *Fables* and distinct from the version in the *Chastoïement*. See also Yasmina Foehr-Janssens, “Quelle fin pour un enseignement d’un père à son fils? La clôture du texte dans les manuscrits des *Fables Pierre Ausfors* (*Chastoïement d’un père à son fils*, Version A)”, *Courtly Arts and the Art of Courtliness: Selected Papers from the Eleventh Triennial Congress of the International Courtly Literature Society*, ed. by Keith Busby and Christopher Kleinhenz, Cambridge, D. S. Brewer, 2006, pp. 399–417.

1 Genette, pp. 181–182.

between pleasure and profit presented in the prologue of the *Fables*: the ‘benfez’ are expected to be agreeable to all. The professed exemplarity of the ‘sage dit’, however, becomes increasingly ironic as this compendium of love casuistry, anti-feminist diatribes, and chivalric adventures progresses. Indeed, whilst imitating and prolonging the didactic dialogue framework of its hypotext in ms. 7517, the sequel also comically transforms the *Fables*, parodying elements from the narratives and their pedagogic function, as well as the architext of chivalric romance.

Section	Folio(s)	Lines
Prologue	82r	1–12
1. The knight with two lovers	82r–84r	13–100
2. The woman-hater	84r–85v	101–176
3. The inconstant knight	85v–91r	177–452
4. The greedy lover	91r–92r	453–492
5. The dishonoured knight	92r–101r	493–962
6. The singing knight	101r–104r	963–1118
7. The custom of the pavilion	104r–107v	1119–1302
8. The young man tricked by a lady	107v–108v	1303–1364
9. Father-son dialogue on love	108v–109v	1365–1416
10. The loyal lover	109v–122v	1417–2098
Lacuna in the manuscript		
11. The rich suitor	123r–127r	2099–2324
12. Adventures of Ouwein	127r–148r	2325–3424

Table 1 – The ‘sequel’ to the *Fables Pierre Aufons* in BnF, naf. 7517<sup>1</sup>.

The first ‘lesson’ of the sequel playfully transposes the initial teachings of the *Fables* in this copy. The father begins by educating his son on how to choose a lover:

*Fiz, si par [aucun] cas anyne*  
*Ki tu deiz amer meschine,*  
*Gardez ke ele seit lele e sage;*

<sup>1</sup> The sections are based on Hilka’s two articles (“Kompilation” and “Plagiate”). I have added short titles to give an indication of the content.

*N'amer nule par haut parage!  
 Un chivaler jadis esteit  
 Ki deuz amies en aveit;  
 La une esteit riche, delele,  
 L'autre esteit povere pucele.* (Hilka, "Kompilation", l. 13–18)

In the illustrative narrative, the rich lady tries to deceive the knight whilst the poor one shows him great loyalty. The simple tale thus demonstrates how a lover should not be valued according to social status or wealth, but according to her virtue. The father concludes that it is better to love a poor girl than a rich but disloyal lady<sup>1</sup>. Whilst the choice between two (or more) lovers recalls various 'arts d'aimer' from Andreas Capellanus' *De amore* to the *Roman de la Rose*, the way in which the ladies are judged represents a transformation of the question of true nobility addressed in the first two tales of the *Fables* in ms. 7517. Unusually, the *Fables* begin with tales III and IV, and then XXII, XXIII, and XXIV, before resuming the vulgate order<sup>2</sup>. Tale III and its embedded tale IV illustrate the idea that true nobility does not depend on the high or low status of one's parentage, but an individual's own virtues or abilities. In III (*De tribus versificatoribus*), the king judges the poets according to their poetic merits, regardless of their social caste. In the sequel on love, the question of true nobility is thus crudely transposed from the judgement of poets to that of lovers.

The sequel also could be seen to parody the *Fables*' privileged figure of the philosopher. In both *De decem tonellis olei* (XVI) and *De aureo serpente* (XVII), the leader calls on the philosopher's wisdom to judge the cases of the disadvantaged. Similarly, in the fifth tale of the sequel, King Arthur calls on Kay to assess the case of a spurned knight. This Arthurian exemplum is proposed to illustrate the father's dictum that women choose the wrong men. The narrative recounts the tale of a knight who arrives at Arthur's court with a large entourage, which includes the lady he loves and her villainous lover. After presenting his story, the knight asks the court to judge his case. At King Arthur's request, Kay decrees:

1 "Ceste ensample nus endoctrine: / Bon est amer povere meschine; / Meuç vaut amer povere pucele / Ke riche dame ke seit delele" (Hilka, "Kompilation", l. 97–100).

2 For a discussion of the implications of this rearrangement in ms. 7517, see Foehr-Janssens, Bellon-Méguelle and Schaller Wu, pp. 158–160.

*L'om deit arder le cul derere:  
 A vostre dame d'un chant fer,  
 E li vilein aut en enfer,  
 Qu'il ne deit aver amie.* (Hilka, "Kompilation", l. 946–949)

Whilst Kay's verdict supports the father's 'lesson' in its punishment of the lady and her unfit suitor, the spurned knight becomes the object of laughter, for his love of 'cele quil deshonneure' (l. 961). In his role as arbitrator, Kay's 'jugement' (l. 944) farcically subverts the interventions of the philosophers in the *Fables*. In contrast to the solemn settings of tales XVI and XVII, the tone of his words and the general laughter of the court (l. 958–959) render the scene fabliauesque.

The *décalage* between the narrative and its supposed moral is even more noticeable in the next unit, which also features Kay and King Arthur. The lesson that introduces the sixth exemplum echoes a teaching on courtly behaviour found in the 13th-century Anglo-Norman courtesy book *Urbain le Courtois*<sup>1</sup>. The father underlines to his son that he should always respond to the greeting of any man or woman (l. 963–968). The narrative that follows, however, does little to promote the value of his lesson. King Arthur encounters two knights. One of them, whilst perfect in all other attributes, is immensely arrogant and instead of returning Arthur's greeting continues to sing a 'chançonette' (l. 994) while nonchalantly resting his right leg on his horse's neck. Believing he was unheard, Arthur makes a second louder attempt to greet him. The knight angrily responds that he is not deaf and that Arthur should have waited for him to finish his song (l. 1012–1021). Arthur concedes and accepts his argument. In the remainder of the episode, the knight tells Lancelot and Perceval about his love for a young lady and how she will grant him her affections if he succeeds at a tournament, of which he is reasonably confident. At this point, Kay cannot resist sarcastically asking the knight if in addition to his chivalric mastery, he is also likely to become 'apostele [...] de Rome' (l. 1100). The knight retorts that Kay's manner of speaking suggests that his profession should be earned 'Par fables e par burdes dire' (l. 1109). Following this slur, the sixth narrative abruptly ends with

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<sup>1</sup> Rosamund Parsons, "Anglo-Norman books of courtesy and nurture", *PMLA*, 44.2 (1929), pp. 383–455.

Kay's anger and Arthur's indifference. The concluding moral bears little relevance to the episode's elaboration:

*Par cest chivaler ben avez oï  
Que de leger puit estre boni  
Celi ki resaluer ne deingne  
Kant hom li salue de grace humeine.* (Hilka, "Kompilation", l. 1115–1118)

Although the knight demonstrates his arrogance in ignoring Arthur's salute, within the narrative context he is not condemned for his actions. Instead, he has the final word, which results in Kay's shame and anger. In the same manner as many *fabliaux*, there is thus an ironic distance between the tale and its 'lesson'.

The relationship between the lesson and narrative in the seventh exemplum has similar humorous implications. The father begins with the dictum that traditions and customs must be respected, a lesson he supports with the words of 'li sage':

*En son escrist dist li sage:  
Celi ke defet bon usage  
De Deu mesime en est maudit,  
Ja n'en avera autre profit.* (Hilka, "Plagate", l. 6–8)

This clerical introduction is then supposedly illustrated by the custom of the pavilion, an episode taken from *Hunbaut*, which constitutes the most significant case of plagiarism<sup>1</sup>. The custom requires that every passing knight converse with the ladies in the pavilion, and if he refuses, he must kiss the lady in charge before continuing on his way. In *Hunbaut*, Gawain acts as the guardian of this custom and chastises a knight (who turns out to be his brother) for not respecting it. In ms. 7517, little is changed apart from the omission of just over fifty lines and the anonymisation of Gawain, who is referred to as 'un chivaler' and his brother, 'li auunerus'. Rather than become more didactic through this anonymisation, the new context accentuates the potential humour that was implicit in *Hunbaut*. The dubious nature of the ladies' brazen custom comically contrasts with the clerically phrased teaching. At the end of this episode, the father immediately begins the next lesson on how women are deceptive and entrap men (l. 1303–1312). This casts an

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<sup>1</sup> See Hilka, "Plagate".

ironic glance back at the ladies' salacious demands and the knight who chose to defend them, further undermining the exemplary function of the narrative<sup>1</sup>.

The breakdown of the exemplary function of the narratives is most evident in the final section of the sequel, in which the focus turns to chivalry. The son tells his father that he has heard enough of love (l. 2325–2331) and wants to learn about the chivalric feats of the knight in the preceding exemplum. Significantly, the paradigmatic union of 'armes' and 'amour' is bisected. Chivalry is detached from the pursuit of love, revealing 'l'âpre résistance d'un *topos* littéraire' and simultaneously its innovative reconfiguration<sup>2</sup>. Yet in the same manner as the preceding love cases, this treatment of chivalry in isolation is not without humour. The knight is named 'Ouwein' and identified as 'Le fiz de Noun' (l. 2338)<sup>3</sup>. 'Noun' is the name of Anselot's supernatural greyhound in *Partonopeu*. The allusion here comically connects the hero with a dog, and becomes even more charged when Ouwein is imprisoned by his host for coveting his beloved greyhound (l. 2783–2798)<sup>4</sup>. This adventure presents a crude concept of chivalry disconnected from any evident ennobling goals. Ouwein is only released from his incarceration when the host needs his help against the Saracens. The text is incomplete, ending in the midst of an extended series of battles, which only accentuates the portrayal of arms as a fruitless endeavour.

In conclusion, the redactor of the unique sequel in ms. 7517 builds on the *Fables*' courtly transformation of the *Disciplina* by introducing a new corpus of exemplary material. The clerical honour of the *Fables* is succeeded by teachings on love, and eventually, chivalry. However, whilst imitating the father-son framing dialogue, the sequel playfully transforms elements of its hypotext and encourages the dominion of pleasure over profit. The transposition of the teaching of true nobility in the first tale, Kay's subversion of the figure of the philosopher and the

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1 The whole sequel is rife with misogynistic vitriol, especially in sections 2 and 11.

2 Collet, p. 103.

3 This Welsh variant of 'Yvain' could be seen to allude to Chrétien de Troyes's romance, in which the eponymous hero is criticised for being distracted by love and neglecting his chivalric duties.

4 Interestingly, no extracts from *Partonopeu* have been identified in the section on chivalry, only passages from *Hunbaut*. See Collet.

disconnection between the ‘teachings’ and narratives demonstrate the sequel’s parodic bastardisation of the *Fables*. In undermining the didactic function of storytelling, the fictional pedagogic exchange is revealed to be merely a pretext for a playful engagement with the motifs and characters of Arthurian literature. Moreover, the comically exaggerated depictions of impotent leaders, angry tempers and empty gestures elicit a critical reappraisal of the models of masculinity represented in and by chivalric romance<sup>1</sup>.

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